THE CANADIAN BROADCASTING CORPORATION

in co-operation with

BMI Canada Limited

presents

Canada dash, Canada dot

The words mostly by James Reaney

The music mostly by John Beckwith

Commissioned entirely by the CBC

Thursday, November 23, 1967

Concert Hall, Edward Johnson Building,

University of Toronto

NOTE: This program is being recorded for broadcast on the CBC radio network's CBC Tuesday Night, (Toronto CBL, 740) November 28th, 8:10 p.m. EST.

PERFORMERS

SPEAKERS
Nonny Griffin
Virginia McLeod
Jonathan Beckwith
Arch McDonell
Sandy Webster

SINGERS
Mary Morrison, *soprano*
Patricia Rideout, *contralto*
Jan Van Evera, *folksinger*
Richard Braun, *baritone*
Walter Verikaitis, *bass*

INSTRUMENTALISTS
Robert Aitken, *flute, piccolo*
Bernard Temoin, *clarinet, bass clarinet*
Fred Stone, *trumpet*
Ted Roderman, *trombone*
Vair Capper, *percussion*
Corol McCartney, *violin*
Eugene Hudson, *viola*
William Kuinka, *mandolin, string bass*
Gordon Kushner, *piano, celeste*
John Beckwith, *piano, celeste, harmonium*

CANADA DASH, CANADA DOT

Part One THE LINE ACROSS

1. Overture; 2. A Riddle; 3. Galop to Quebec;
4. Conversation with the Past; 5. Water, River and Lakes;
6. Indian Months; 7. Pulp Factory; 8. Train; 9. Finale.

Part Two THE LINE UP AND DOWN

1. Traffic; 2. Eaton's and Simpson's;
3. Walkin' Up and Down;
4. Owners of Farms along Yonge Street;
5. The Rebuilding of the Sharon Temple.

Part Three CANADA DOT

1. Bon Ami; 2. Arrowhead;
3. The New and Old Arms of Oshawa; 4. China Doll;
5. From a Weed Book; 6. The White-Throated Sparrow;
7. A Picture of Ancestors Newlywed;
8. Lines from Isabella Valency Crawford;
9. Lessons in Skating.

This work is in three parts and describes Canada through words and music. Composer John Beckwith says: "Reaney and I use a style we call collage, a free-hand pasting together of disparate elements such as musical quotations, independent instrumental lines, percussion noises, poetry (both spoken and sung), prose, and various vocal sound-effects.

Part One: THE LINE ACROSS describes a dash across Canada from east to west and from the present into the past, on an imaginary line drawn from sea to sea, depicting forests, cities, and people.

Part Two: THE LINE UP AND DOWN is described by composer Beckwith as: "An imaginary voyage north up Toronto's Yonge Street, which becomes at the same time a voyage from the present into the ancestral past so that present-day sights and sounds such as banks, department stores, and go-go taverns, are gradually transformed into pioneer farms . . . Much of the latter part of this concerns the early 19th century settlement of the Children of Peace sect at Sharon, about 35 miles east of Toronto . . . "

Part Three: CANADA DOT "Is a still – or short walk where you put all the images of the country together and pick at random – the most brilliant ones . . . ", says James Reaney, "The idea behind the whole three parts is that you see the whole world in a local grain of sand . . . The big legend about Canada is that it was once covered with a glacier – in the third part this glacier returns as a snowflake. I meant the last part to be about the very few symbolic things I'd put in a box if Canada was to blow up."

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JOHN BECKWITH

John Beckwith was born in Victoria, British Columbia on March 9th, 1927. He began piano lessons when he was six. His earliest attempts at composition were a Gnomes Dance written at age nine and a set of variations on a German chorale, written at the age of fourteen.

After graduating from high school, he went to the Royal Conservatory of Music, Toronto, on a scholarship, where for 5 years he studied piano with Alberto Guerrero. In 1947, Beckwith received his Bachelor of Music degree from the University of Toronto with the highest marks of his year. From 1948 to 1950 he held the position of director of publicity at the Royal Conservatory.

At present he is Associate Professor in the Faculty of Music, University of Toronto; Membership Chairman of the Canadian League of Composers, and a free-lance broadcaster.

Beckwith says of Canada Dash, Canada Dot: "Wither College? Canada Dash, Canada Dot has been turned out over a three-year period. During this period, the experience I have gained in this type of music-poetry amalgam has been applied to one abstract and purely instrumental work, called Circle With Tangents. My choral piece, Sharon Fragments, is also in a sense a byproduct of the trilogy, being a setting of some of David Willson's prose and poetry. Reaney too has, he says, reacted to the experience, for example by incorporating many of our discoveries in the layout of his play, Colors in the Dark, done at the Avon Theatre during the 1967 Stratford Festival. "It's been fun."

JAMES REANEY

Dr. James Crerar Reaney, professor, printer, painter, and playwright was born forty years ago on a farm three miles from Stratford, Ontario.

Reaney studied at the University of Toronto. His English professor was Claude Bissell. He went on to teach in Winnipeg. John Hirsch who directed Reaney's Colors in The Dark, at Stratford, was a pupil of his in Winnipeg.

Reaney is a versatile man. As associate professor of English, he lectures at the University of Western Ontario, in London. As a poet, he has won the Governor-General's Award for poetry twice. As a playwright, he has written TV drama for the CBC, and a number of plays.

Printer Reaney sets his own type for a semi-annual magazine, Alphabet, which features, besides his own writing, guest appearances by other academics.

Painter Reaney had his watercolors shown in an exhibition Poets Who Paint at the Isaacs Gallery in Toronto. But he refuses to sell any of his work because he claims he is not a professional artist.

Reaney makes his home on the farm where he was born, and most of his work is accomplished there.